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ABSTRACT

Intended for secondary English teachers, the materials and ideas presented here suggest ways to use media in the classroom in teaching visual and auditory discrimination while enlivening classes and motivating students. Contents include "Media Specialists Need Not Apply," which discusses the need for preparation of media educators with interdisciplinary backgrounds; "States of Creative Development," which provides as a model the five distinct levels of originality; "Audio-Visual Projects and Literature"; "The Medium and Message of Jazz and Poetry"; "Heads Together," which stresses the importance of interdisciplinary programs; "An IMC to Visit...For Ideas," which describes an instructional materials center built on imagination; "Using Media Creatively in the English Classroom"; "Visually Speaking: Slide-Tape Production in the Elementary Grades"; and "Report from Nantucket H.S.," which describes the use of media as both a complement and a supplement to the English curriculum. (RB)

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THE EDITOR'S PAGE

Filmmaking, slide-tapes, T.V., cassettes, collages. This is English? Humanities? Whatever it is, non-print media is "in." And for the most part, it is in English or language arts classes. A fad maybe, but also a reality. In Hingham, Massachusetts, students take media along with reading, math, etc. University of Massachusetts has an entire department devoted to media. The annual "pop culture" convention met in Boston recently. The New England Screen Education Association is a thriving organization, and *Media and Methods* is perhaps the most provocative professional magazine being published. Teachers are buying their own video-tape (instead of reference books). Reports and vocabulary lessons are taped instead of written; literature is being turned into visual experiences through video-tape. Book reports are out; collages are in.

Like many teachers you may be at least mildly threatened by "the revolution." Although this issue of *The Leaflet* may not allay your fears, it ought to suggest to you ways to use media and to place it in a proper perspective. Media can enliven classes and motivate turned-off students. It can provide exciting opportunities to teach visual and auditory discrimination. But above all, media belongs in the English classroom both as a means and an end because it is a powerful form of communication. Therefore, like all forms of communication, it has both dimensions of art and skill, which need to be explored and understood.

Spring Issue

The spring issue will focus upon electives, new programs, creative ideas — anything that is innovative. Got something for publication?

THE LEAFLET

Vol. LXXIII February 1974 No. 1

Editor LEE E. ALLEN

Managing Editor ROBERT L. GOODMAN

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MEDIA SPECIALISTS NEED NOT APPLY

by Chuck McVinney

The new emphasis on understanding media is long overdue in the schools. By and large, it is the English teachers who have brought the systemized introduction of media studies into the classroom; and, generally, it is they who are suffering the agonizing responsibilities of winning over reluctant administrators and colleagues while desperately searching for funds to support the curriculum they and other teachers are single-handedly developing. It is amazing, in spite of some criticism to the contrary, that courses in photography, film-making, television, media history, and media theory are as good as they are when a cursory look at the situation shows an immediate set of insurmountable problems like these and others.

The media educator is defined here as a teacher from any discipline who has turned his or her attention to helping students understand the relationships of people to the technological media; namely film, television, and photography, and supporting forms like records, radio, and even popular music systems. Background and training for the media teacher is almost always through some other discipline. Very few film-makers or photographers (as such) are teaching in the schools. These media educators are not representative of any outside group coming into the classroom; they are regular staff, hired by the school to teach some other subject, but who have evolved through ways of their own into a new teaching role. That means that, as a rule, they have little or no previous training in media, and almost certainly no formal preparation to be accredited media educators.

The Audio-Visual Coordinator is the only one on the staff with any working knowledge of media as a result of formal training. But, quite bluntly, he or she is usually a hardware person, who needs more training in the field of media theory and media education than the English, History, or Art teacher does. The few AV Coordinators who have fostered real media studies programs, or become media educators themselves, have gone through the same re-training process as teachers from other disciplines. As a "media specialist," he was no more a media educator than the Vice Principal.

The media educator is not being prepared and made available to the education labor market by the colleges and universities. Currently, only a small number of people can get any kind of degree in media education; and most of these degrees are in very experimental stages. The making and understanding of media forms does not fit the traditional pattern of educational process; so university, elementary and secondary education structures have generally failed to recognize and adapt to the necessary space and time requirements of a new and media-bred learning format. The evolving teachers are coming from within their traditional job definitions.

They are struggling to adapt their school facilities and time allocations to the needs of their students and programs, while they re-train themselves.

There is hard evidence, in a quiet and unpretentious way, that media education is thriving in the New England area. That is not because there is any large amount of public or private money going into research and development of media studies, but because of other long range developments. English teachers, for example, have been teaching themselves about media over the years. They do it by attending one-shot courses offered by area filmmakers and film media scholars, and by sharing their questions and ideas with other media educators. They do it by working on their own in the area of film, radio, TV, etc., through buying their own equipment, reading, experimenting, and passing what they learn back to their students, and, significantly, learning from their students about what *they* know, which is considerable. Gradually, through this long and random process, a base of self-taught and quite committed media educators is beginning to emerge, bringing about a new consciousness of the field.

It is likely to be some time before this pattern of self-prepared media teachers changes. The schools are still rigid and crushed with economic problems, making innovations slow. Even with the increased trend towards in-service training, sparse resources hamper the way, while largely uninformed curriculum coordinators move these programs in other directions. A return to the formidable and generally misunderstood concepts of accountability doesn't do very much to aid growth of the field. Meanwhile, parents are still crying loudly about children who can't read and SAT scores that go steadily downward. Rather than dealing with one of the probable causes for these phenomena, the media themselves, public and private schools turn their backs on the issue. Some teachers, principals, and others have taken advantage of the schools' near helplessness with the drop-out student by implementing film courses as something they can "relate to." Generally, this application of media studies in the public schools is shortsighted, since it usually stops there. Instead of a beginning, it is too often seen as a final definition for media studies in the school. However, there is evidence that media programs can work well in that capacity, especially in encouraging students who have otherwise given up all hope for school to stay around a little longer. If a skillful teacher can provide a means to renew self-expression and curiosity through media, then the student's stay may be worth it.

The universities have been generally slow to accept the challenge of the media, too. They have incorporated a few courses here and there in a few other degree programs, and some have even gone into one specific direction

or another with some vigor. There are programs to develop people for work in the industry: TV production, photo-journalism, public relations, media advertising, and the like, which certainly approach some of the things the media educator will have to know about; but there it ends. The media teacher, in preparation, can attend short term summer programs, exotic seminars in the mountains (at exotic prices), or stay home and watch all the late night movies in hopes that some of them will enhance his education. It is still a catch-as-you-can preparation. His best bet is still to attend the screenings, seminars, workshops, and consultation sessions of his nearby association of other media educators. The National Association of Media Educators (NAME) in Washington has local affiliates all over the country which provide such services. The New England Screen Education Association (NESEA) at Concord Academy in Concord, Massachusetts is one of those organizations, and it runs more programs designed to aid and train the media educator than any other single group or school in the area; but that does not necessarily make New England an enviable place for a novice media educator to find himself.

But there is a positive aspect to all of this which becomes, I think, the central crux of the issue. The frustrating system for getting prepared to be a media educator may be the field's greatest strength. The lack of formal training programs doesn't allow the kind of particularization that leads to specialists in other areas. The worst mistake would be to suppose that media education is a field entirely separate from all the others. It is not. The field draws from all the other disciplines in order to understand its own materials, its own history, its own technology, and its current changing definitions. Although media educators seem to most often evolve from English teachers at this point, they also come from history, art, and even science backgrounds. But film and media educators should and will come from all the fields, because film and media *deal* with all the fields, pervade them, represent them, and, in many cases, profoundly affect them. In short, media studies, whatever unique definition it has, could not exist without the continuing representation of all the so-called disciplines. That's why looking for media specialists to teach courses and develop curriculum about media makes no sense. We need generalists of a diverse scope, trained in the tools of media and the processes of education and communication, who can plan learning experiences and environments, make films and video-tapes, analyze and understand history, literature, art, and science, deal with future shock, and on and on. . . .

No wonder the universities are afraid to meet the challenge squarely, and the public schools have such difficulty hearing the message. The

challenge of media, its medium and its message, is beyond our institutions, potentially bigger than they are. We need to broaden our thinking to be more precise in our understanding of the world and its inter-connected systems. But dealing with general approaches and crossing disciplines is not a vague and undefined process any more; it is the definition of the power and the particular specialty of media itself.

Chuck McVinney is Executive Secretary of the New England Screen Education Association.

STAGES OF CREATIVE DEVELOPMENT

by Jim Morrow

We have all seen works by children — pictures, comic books, movies, stories — that were clearly made in imitation of similar works by adults. While no teacher praises the practice of copying, it is not necessarily appropriate to condemn it either. Copying and imitation can be thought of as the lowest levels on a continuum of creative expression.

One particular model that some people have found useful presents five distinct levels of increasing originality — copying, imitation, parody, influenced originality, and uniqueness. These stages do not come out of any formal laboratory research, but rather from the casual observations of classroom teachers. The simplest visualization of the model is as follows:

5 Uniqueness

4 Influenced Originality

3 Parody

2 Imitation

1 Copying

To clarify the definition of each stage, we offer examples from one particular form of creativity popular among school children — comic strips and comic books.

Stage 1 — Copying. At the first stage, the child simply observes someone else's work and duplicates it. He takes a "Peanuts" strip and traces it or reproduces it line for line.

Stage 2 — Imitation. At the second stage, the child doesn't necessarily have the original work in front of him, and he interpolates new bits and pieces; but the basic ideas, characters, plots, gags, whatevers are not his own. The child draws his *version* of "Peanuts," but the elements are still all Charles Schultz's.

Stage 3 — Parody. At this stage, the child still takes the basic elements from another source, but he makes fun of them. This is a transitional stage. The child is not full enough of his own ideas to want to try them out, but he is also uncomfortable with using other people's ideas as they stand. Charlie Brown starts to worry about sex.

Stage 4 — Influenced Originality. At the fourth stage, the child makes up most of the basic elements, although an immediate source or two of direct inspiration is readily apparent. He draws a "Peanuts"-*like* strip, with "Peanuts"-*like* characters, but he can legitimately call the work his own.

Stage 5 — Uniqueness. At the last stage, the child is not being guided by a single influence, but by a multiplicity of personal thoughts, impressions, and feelings gained through his experiences with life and art. In drawing a comic strip, he is motivated primarily by his own ideas for characters, layouts, and situations, and by his imaginings of the reaction those ideas will elicit from an audience. "Uniqueness" is not the ideal word here; it's simply the best one we can think of. No work of art is completely unique, and every artist acknowledges conscious and unconscious influences. At this stage, the child may still have one or two particular works in mind, but he uses them mostly for emotional reinforcement. (That is, he may want his comic strip to have the same sort of *effect* that "Peanuts" does, but he does not want it to be *like* "Peanuts.")

Critical Values. The title of this piece is "Stages of Creative Development," but don't get us wrong. If the development of an individual's ability to solve problems with imagination and artistry proceeds through fixed and empirical stages — and this is a dubious idea — then we don't know what they are. When devising an educational theory, there is always a danger of mixing up actual biological growth periods with a hierarchy of cultural conventions. A profound criticism of Piaget, for example, is that he confuses changes in a child's understanding of the meaning of certain *words* with changes in a child's plateaus of thinking. The moral development schema of Lawrence Kolberg has been similarly taken to task for not being too straight on the differences between biological morality and Lawrence Kolberg morality.

It is important, therefore, when applying the five stages, to understand that they represent a hierarchy of critical values, not a hierarchy of

predetermined steps through which each individual will or should pass. In our culture, originality is *valued* over imitation; and assuming the teacher shares this value, the model can be a helpful tool in consciously moving *the child's art* through discreet, increasingly "better" stages. There is no evidence which suggests it is meaningful to speak of moving *the child* through these stages.

The ultimate idea behind the model, then, is to generate productive teacher-student interaction. The model suggests that when the child presents his teacher with an obviously derivative work, that work is worth considering not only in and of itself, but in the context of the five stages. The teacher should not hesitate to point out his awareness of the source of the child's work, but he should *also* point out that imitating is better than copying, and that if the student feels he needs to borrow ideas from others, he might try playing with those ideas — twisting them into humorous effects *not* intended by their creator (parody). And if humor appeals to the child, he might try poking fun not at a particular work but at a particular *type* of work (satire, which depending on the results could be considered as an example of either influenced originality or uniqueness).

If this model makes sense to you, I invite you to test it out against your own students' productions in print design, photography, sound, film, television, and other media.

James Morrow is Graphic Artist at T.V. Media Center, Chelmsford Public Schools, North Chelmsford, Mass. 08163.

AUDIO-VISUAL PROJECTS AND LITERATURE AT THE JUNIOR HIGH

by Frederick R. Nagle
and
David K. Sylvester

Our seventh grade literature program at Thayer Academy Middle School focuses its attention on understanding themes in literature. In our eighth grade course, we add the dimensions of symbolism and irony. This program occupies one term of our school year.

At the beginning of the term, we read and learn to analyze short stories. We also view films which emphasize theme, symbolism and irony. Up to this point, all work is done in the classroom with the teacher.

Each student then undertakes a project which illustrates a theme. In addition, the eighth grade incorporates the use of symbolism and irony. This project may be done individually or in groups of two or three.

It is at this time that the Audio-Visual Director is called in to show his hardwares and to demonstrate the use of each tool. His presentation includes the use of super-8 mm film, 2x2 slides, audio tapes and transparencies. Later, personal instruction is given in the use of the type or types of equipment involved in each project.

Time is now spent in teacher-pupil-audio-visual consultation to determine the appropriate type of media to convey the student-selected, teacher-approved theme. After selecting the medium of presentation, the student refines his project outline and is dispatched to the audio-visual production center to construct his transparencies, photograph and develop his slides, and/or make his tapes; or he goes out to do his filming.

This stage completed, editing of the first draft of work takes place. Ideas that were complicated are simplified; some slides are discarded and new ones may have to be sought; new casting may be required for filming. Numerous trials are recorded before synchronization of tape and video is achieved. Most of this is done using the facilities of the audio-visual production center.

A limited period of time is provided for reworking the project into a finished presentation. Projects are then presented in class; and, by student choice, the better ones are selected for an all-school assembly program. Needless to say, this program has been enthusiastically received by students and teachers alike.

An example of one of our projects is one entitled, "Beauty Is In the Eye of the Beholder." Karen made a collection of sixty slides gleaned by her own efforts or through photographing pictures from books and magazines. The subjects ranged from nature to architecture, from people to animals, from work to leisure. Synchronized with these was a tape description, and the result was an unusually clever presentation to illustrate the theme contained in her title.

Terri and Lisa titled their project "Happiness Is . . . ." Using the overhead projector, they had drawn many situations depicting happiness and had left it to the viewer's personal decision to complete the theme.

Bruce chose an ecology theme that was effective in presentation. Using a superimposed red dot on the lens of his super-8 camera to represent a visitor from outer space, he took us on a visual tour of our polluted environment.

In the six years that I have been teaching theme, symbolism, and irony in literature, this has been the most effective method to date.

Frederick R. Nagle teaches English at Thayer Academy Middle School, and David K. Sylvester is Director of the Department of Audio-Visual Services at Thayer Academy.

I saw my shell in all those beady eyes.
transformed
into a butterfly.

Ronald J. Goba is a curriculum coordinator for the Hingham Public Schools.

THE MEDIUM AND MESSAGE OF JAZZ AND POETRY

by Burton L. Fischman

Looking for a different approach to poetry? If you have some familiarity with jazz or find the prospect of learning about this art form challenging and desirable, you will discover that jazz can prove to be an exciting means of turning your students on to poetry. And there is this plus to be achieved: Jazz as an art form is worthwhile teaching as an end in itself.

The Contemporary Scene

Young people are becoming more and more receptive to that offspring of the blues, jazz. Why should teachers take a special interest in this music? Jazz permeates the environment. It is as simple as that. Here are a few reasons for the prominence of jazz today:

1. There has been a musical marriage that young people know about and like. Rock-jazz is a term that is familiar to the younger set. Popular musical groups, such as "Chicago" and "Blood, Sweat, and Tears," are playing with a definite jazz influence.

2. The different media — television and motion pictures especially — use jazz as background and foreground music.

3. Young people are aware of or have seen films featuring the life of jazz stars such as Benny Goodman and Billie Holiday.

4. Jazz festivals and tributes to jazz greats like Louis Armstrong and Duke Ellington have also served to make jazz a part of the contemporary scene.

5. The word *jazz* has entered the general language. In addition to its meaning as an American music form, *Webster's New Collegiate Dictionary* (eighth edition) tells us that it means: "empty talk or humbug." For example, the dictionary quotes Pete Martin as saying: ". . . spouted all the scientific jazz." The dictionary also quotes John Updike: ". . . that wind, and the waves, and all that jazz."

Jazz is a word denoting a kind of music and as a word with other connotations is a known commodity.

In short, you will be touching upon a publicized and observed corner of contemporary culture when you talk about jazz.

A Definition of Jazz

But what is jazz? Jazz is a kind of music. It was originated by black musicians in the United States in the latter part of the nineteenth century. Most jazz has emanated from the United States, but an increasing number of musicians have begun to play jazz throughout the world.

The essence of jazz is improvisation or ad-libbing. Sometimes jazz music is arranged, that is, written out for small groups, large bands, or orchestras. But always — if it is jazz — there is communicated in the music a sense of spontaneity — a feeling of flexibility and freedom.

The artist will frequently take liberties in the way he develops and energizes the melody, harmony, or rhythm. The liberty that the musician takes, of course, must not result in a clash with the other musicians in the group.

Jazz can be played solo; however, it is generally played by a group. And there must be a feeling of "swinging" together in this group. On a less obvious level there must be a positive interaction amongst the musicians if the result is to be good jazz.

Ordinary jazz groups include a rhythm section — often consisting of piano, bass, and drums — and one or more soloists. But there are few hard and fast rules on instrumentation. There have been piano-less rhythm sections; and jazz groups have used the tuba, the French horn, the bassoon, the oboe — and at times just about every instrument from the banjo to the flute.

Jazz began as a simple art form, and those who played it in the beginning had little formal training. Today, however, many musicians who perform jazz are highly schooled musicians. Numerous jazz artists are formally trained and familiar with the classics. Musicians such as Dave Brubeck and John Lewis have written and arranged for major symphonic orchestras.

Originally jazz was performed with strict attention to the beat. Two beats or four beats to the bar was the rule. Though the beat is still important, recent developments in jazz have been characterized by a great deal of experimentation in rhythm or meter.

Jazz and Poetry

What do jazz and poetry have in common? What makes them a compatible twosome for discussion and analysis? The chart below gives indication of some of the parallels between these two art forms.

JAZZ	POETRY
Sound	Sound
Rhythm	Rhythm
Harmony	Rhyme
Melody	Line
Repetitive Devices	Repetitive Devices
Free Forms	Free Verse

Commentary

Jazz is music and music is sound. Jazz is an aural art form; and as such, it is meant to be heard. Though some modern poetry has ventured into visual experimentation, by and large, poetry is meant to be heard. Poetry's deepest roots are in song and the spoken word.

"It don't mean a thing if you don't have that swing." This is an old cliché from the jazz world, stressing the need for a regular beat. Rhythm is, of course, bedrock to poetry as well. And as jazz has gone off into many directions experimenting with rhythm, so has poetry. Experimentation will continue, no doubt; but in both art forms the tradition of a regular beat runs deep and will probably continue to be indispensable to both.

Harmony in music is the agreeable sound of notes in concord with each other. The improvisation of jazz is generally developed within harmonic patterns. The ad-libbing of the performer is usually developed within the framework of a chord structure. This may be the chord structure of a "standard" melody, the blues, or something the jazz musician develops himself. Harmony is somewhat analogous to rhyme in poetry.

Melody is the agreeable succession or arrangement of musical sounds. In jazz the musician may follow the original melody of the song on which he is improvising or he may take off in directions of his own. In either case, playing along with the rhythm, he plays a melody of some sort. The analogue in poetry is the line.

Repetition is basic to art. The jazz musician uses many devices to help him create in his medium. Figures (repeating short phrases), motifs (prominent ideas), and themes (melodies of importance) are a few of the things he uses to develop what he has to say in the medium of music.

Poetry, too, is replete with repetition. Themes, symbols, stanzaic patterns, alliteration, assonance, and parallel structure are some of the more obvious devices and structures in which poetry repeats itself.

A subject for controversy in both jazz and poetry is free forms. In jazz, free forms means a range of possibilities. On the one hand, part of the jazz

ensemble may follow pre-determined rhythms and harmonic structures with a soloist taking liberties in improvisation. On the other hand, an extreme variation may be everyone in the group "doing his own thing" — that is to say, a spontaneous development of melody, harmony, and rhythm. The equivalent in poetry might be, on the one hand, blank verse — regular rhythm without rhyme — to *Verse Livre* with no regular rhythm or rhyme pattern.

Activities and Materials

In organizing materials for instruction, the best place to begin in jazz is wherever the teacher is most comfortable: This may be in the recordings of Benny Goodman, Louis Armstrong, or Duke Ellington. Or perhaps in the work of more recent artists in jazz such as the Modern Jazz Quartet, Dizzy Gillespie, Charlie Parker, Buddy Rich, Dave Brubeck, Cannonball Adderly, or John Coltrane.

In poetry, too, poems that the instructor particularly enjoys are probably best. What kind of materials for comparison and contrast? This writer found the controlled, restrained, and carefully structured performance of the Modern Jazz Quartet on LP worked well as an interesting counterpart to the sonnets of Shakespeare. And again for this writer, the uninhibited improvisation of John Coltrane and Pharoh Saunders played well against the free verse of Allen Ginsberg and Jim Morrison.

It is a good idea to join forces with some of your students after school. Students who are interested in jazz and willing to exchange ideas on the relationships between jazz and poetry will help you in your desire to impart the appreciation of both art forms.

Whatever you come up with, keep it simple. You will be delighted to discover that simply playing a selection of jazz which has a steady beat and then following that with the reading of a poem that has a steady beat can lead to an interesting discussion of rhythm.

Then by contrast try doing the opposite; that is, playing a jazz selection which works within free forms against a reading of free verse. Let your students discover that neither selection has a regular beat.

"What then keeps the music going?" "What keeps the poetry going?" In these simple questions you have the essence of a fruitful inquiry into art. Simple observations regarding rhythm and rhyme can generate exciting and meaningful insights into jazz and poetry.

Students can give a jazz and poetry unit the full contemporary treatment by gathering pictures, posters, collages — by developing

committee reports and panel discussions on favorite poets and jazz musicians.

Want a new approach to poetry? Why not try learning about the medium and message of jazz and poetry.

Jazzin' up your English class might turn out to be one of the most interesting things you do this year.

Burton L. Fischman is Associate Professor of English at Bryant College, Smithfield, Rhode Island 02917.

HEADS TOGETHER

Did you see what Frances did? Even if your memory for conventions only goes back a couple of years, you must agree that Frances Russell and her busy friends have wrought a miracle. NEATE is a going group by anyone's standards and packed with talent at every task force encounter.

Talking about talent, Paul Marashio, principal of Woodbury School at Salem, N.H., has offered to share with us the interdisciplinary programs developed by his staff. His "Full Dimensional Learning Curriculum" is, indeed, impressive. It would be extremely useful as a model of how the operation of such a program can be carried out regardless of your grade level.

If you managed to listen to Paul at the convention — he's the one who looks like Lincoln — there is no doubt that you will want to visit him to find out how it is done at his school. His sincerity and conviction are the necessary ingredients for any successful program. Paul can be reached at the school by calling 603—893-3783. Be sure to call before you visit. HEADS urges the pilgrimage. This is a most impressive program developed under the guidance of a very inspiring man.

Those of you who need more explanation and inspiration to get you started on interdisciplinary approaches should avail yourselves of the cassettes available from the NCTE. They have a cassette entitled "Development of Interdisciplinary Programs" that might help you get the work started and provide a frame of reference. Check first with your state English councils before you buy the tape from NCTE. HEADS is aware that the Massachusetts Council of Teachers of English has the tape available for loan; those of you from Mass. may write to Eric Bellefontaine, Chairman, English Department, Lee High School, Lee, Mass. 01238 and request the tape or more information about the tape-loan program.

HEADS has samples of a pamphlet sometimes published quarterly at Southeastern Regional Vocational Technical School, using materials gathered in a social studies elective program as substance. A student publication inspires a lot of writing and rewriting and re-rewriting, etc., and serves as an excellent interdisciplinary bridge. English teachers make individual arrangements to assist in correcting copy and proofreading materials for publication. They appear to relish the opportunity to work with students who feel that they have something to say. A copy of the leaflet and the elective that engendered it is available on request.

The publication of a student pamphlet is a most effective way to stimulate composition; it may well be that sharing materials might be a way to stimulate it more, and would encourage more students to participate. HEADS would like to compile a list of schools and their publications with the goal of initiating an exchange. Please send a sample of your publication and indicate the kinds of schools or publications with which you would like to effect an exchange.

HEADS has to remark on the conference sessions and the periods of time between them. Did any of you notice the numbers of young members of our profession in attendance? Did you take the opportunity to notice them busy at the business of life? Did you hear them voicing their concerns for their students? Did you feel their competence and confidence? Aren't you glad that you are part of a group like that?

Jim Squire's mid-conference summary and observations should have stimulated a lot of introspection. If you followed his recommendation, you probably spent a few minutes looking inward for some of the answers to all that perplexes and puzzles us. While you were so engrossed, HEADS was looking outward to share the things that you were seeing — a profession peopled with some amazingly talented and competent people; people who form a resource of inexhaustible content. Learning to use each other's talents and specialties may be the most important result of a conference such as the one Fran worked so hard to give us at Kennebunkport.

To this end is HEADS dedicated. To serve as a gathering place for people with needs and for people with things to share. Professionalism means never having to say you're alone. Send your needs or news to Heads Together, c/o Christopher Borden, Southeastern Regional Vocational Technical School, 250 Foundry Street, South Easton, Mass. 02375.

Somebody needs you!

AN IMC TO VISIT . . . FOR IDEAS!

by Glenn W. Cook

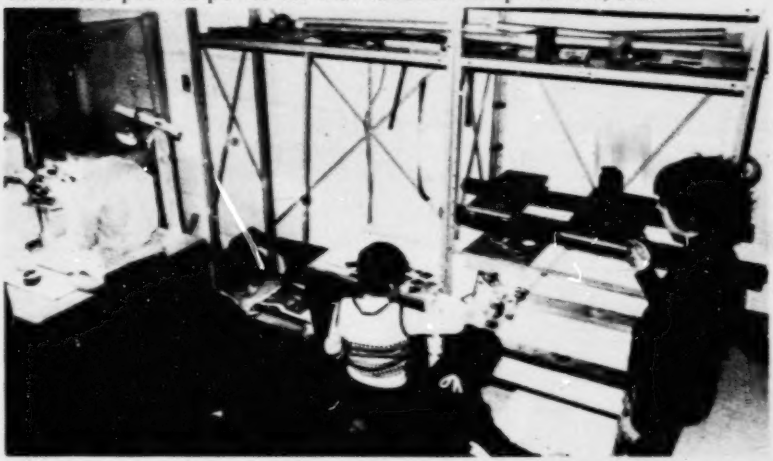
Five miles from Route 3's Exit 30 in Hingham, Massachusetts is the Plymouth River School Instructional Materials Center. First glance at the center is deceiving to visitors who might be coming from rather meager, or yet to be built, media centers. The large, 3,600 square-foot, brightly colored "L"-shaped room with its many rows of books, small TV studio, carrels with headphones, and production area seems to be so well-endowed with facilities and equipment that many visitors might dismiss such possibilities in their own schools as unobtainable due to budget restrictions.

The 30 place carrels and control panel at far left.

A closer examination of how the Plymouth River School IMC developed reveals that more than the almighty budget was at work here. Imagination, ingenuity, and elbow grease were the prime ingredients — and these are free commodities available to anyone who wants to put them to work. Here are some examples to start your imagination and ingenuity going.

The carrels at the Plymouth River School IMC originally had no electricity or headphones and were set up in three blocks of six stations each. They were unbolted and repositioned into a single block of eighteen. Two tables were added with six places each. Headphones, destined for the dump, were salvaged with a little solder and zip cord, and wired in series to the now thirty places. With Radio Shack switches and an old record player-microphone amplifier, the carrels were connected to an AM/FM record and

tape player, complete with pegboard control panel. Teachers can put a class of thirty children on headphones, play tapes, and also make comments while pre-recorded material is being heard. Molding strips of AC plugs on top of the carrels provide power for individual filmstrip viewers, etc.



The Super Copy Stand: activities from left to right include using 35mm camera to copy pictures from a book, filmstrip making, slide-sorting, slide and filmstrip duplication, and animated movie making. Light switches are on top center shelf.

You've heard of copy stands? How about a Super Copy Stand? It's made from backroom shelves and stocked with borrowed equipment. A board, with a hole cut in it to fit the lens of a Super 8 movie camera, holds the camera just far enough away so that the animation done on the shelf below will be in focus. Lights are already in position and may be turned on by another Radio Shack switch. Also incorporated into the set-up are a pre-positioned camera for making slides or duplicating filmstrips, a slide-sorting table made from a fluorescent light fixture cover, and a regular copy stand for photographing pictures in books. The big advantage is that cameras, stands, and lights are all pre-positioned and ready for use with a minimum of instruction.

Photographic essays, negative and color filmstrips and slides, and black and white photographic printing are done on the premises. No darkroom is necessary to make color slides and negatives, so the equipment for them is kept at a nearby sink. But for black and white prints a darkroom is needed. What was supposed to be an equipment storeroom (we don't store it — we

use it!) and is now a repair room and TV director's booth, was the school's darkroom. No sink or running water was available, so water was stored in jugs; and a mop pail on wheels became the sink. Do children use the facilities? Yes, both individually and in a special photo club.

Rear screen area: student aide points to control switches which operate Carousel projector (lower shelf), 16mm projector, and filmstrip projector (top shelf).

Films, slides, and filmstrips are shown in the teaching area via rear-screen projection and controlled from a switching panel out front. Sounds sophisticated? Not really. The rear-screen material was bought from New England Film Company at $2.00 per square foot. It is taped to a broomstick which hangs on coat hanger hooks between two tall cabinets. Projectors, again on backroom shelves, are aimed at a front surface mirror to invert the image on the rear of the screen. Extension cords bring the power from still another Radio Shack switch located at the top front of the cabinet. Carousel projectors with reversed slides are aimed directly at the rear-screen. An extra-long remote control cord brings slice control to the front of the screen.

Room darkening facilities were non-existent in the media center. Black paint on the upper clerestory windows, combined with black plastic attached to the lightweight curtains now make the room as dark as needed.

TV program "on the air".

Parents have been the major contributors to the school's closed-circuit television facilities. The school opened in 1969 with six television sets and one TV camera. By repairing donated sets, we now have thirty of them, one for each classroom, plus a control room with six monitors, complete with a pegboard switching, sound, and light control panel. A used second TV camera and two PTA-supplied viewfinders make fast-paced Monday morning school-wide programs and media lessons over the CCTV facilities possible throughout the week.

The IMC's budget of about $2,500 per year for all supplies, books, non-print, and production materials doesn't go very far. An extra $1,000 worth of books were received last Christmas. Children who gave a book to the IMC (in effect, giving a book to all their friends and teachers) had a tag put into their book announcing it as their Christmas present for the school. Over 800 books came in!

Special furniture, tailor-made for IMC use, is usually expensive — but not if it is made out of tri-wall cardboard. Three paperback book racks, a special display case, and a round "happy face" table with ice cream containers for stools are in constant use. Those same backroom shelves were drilled full of holes, laced with rope into one and one-half inch sections, given subject labels, and now store the media center's study prints, art prints,

Cardboard carpentry and peg board made the furniture.

and disc recordings. Cards in the card catalog refer users to the material by subject and slot number.

More important than the facilities is the program. This IMC does not simply exist, ready to serve any who come. It promotes media by teaching media to both students and teachers. Classes have a regularly scheduled time to come and use the IMC. Other students may use the facilities any time, so long as they do not disturb classes in session. Scheduled classes may have lessons based upon some aspect of media. Other times their lesson may be given to their grade level via CCTV. At the conclusion of the televised instruction, students go to the TV studio to participate in a "quiz show" concerning material just presented. Points are earned for right answers; and these points, along with others given for overdue book contests and book title contests, go toward a doughnut prize. Teachers accompany classes to the IMC and participate in live and televised lessons; thus, teachers get the same training that students receive.

The staff for this center includes one professional media specialist, one student aide for the day from grade five or six, and about two parent volunteers per day.

Care to visit? Call Glenn W. Cook, IMC Director, 200 High Street, Hingham, Massachusetts 02043, at 617—749-3435 for a friendly welcome.

Glenn W. Cook is IMC Director at the Plymouth River School in Hingham, Mass.

USING MEDIA CREATIVELY IN THE ENGLISH CLASSROOM

by Liane Brandon
(reprinted with the permission of NCTE)

There are many ways in which the English teacher can use media creatively in the classroom. The potential for exciting teaching and learning is unlimited, and the results can be deeply rewarding. But the study and use of media (film, photography, audio, video, and slide-tapes, records, radio, collages, montages, etc.) is relatively new and occasionally threatening to many teachers.

Furthermore, it is naive to think that teachers, upon reading about the relevance of media, will rush back to their classrooms convinced of its values, secure in their knowledge of its techniques, and willing and able to change their teaching style and course content. Each of us has to incorporate new ideas or methods into our own teaching, learning, and life style.

I would, therefore, like to suggest ways in which the classroom teacher with little media background, little or no additional media budget, typical classroom environment, and borrowed equipment can facilitate his or her teaching of English skills and understanding, and at the same time become familiar with media. The suggestions below may be adopted for use with students in any grade or at any ability level. They have not been arranged in any form of hierarchy; the individual teacher can experiment with what will work best with a particular student, age group, or ability level.

The following, then, are suggestions for ways to enrich the language, literature, and life experiences in the classroom. They are only a sampling of the rich potential of media:

Still Photography (Use anything that will take a picture — Brownie cameras, box cameras, Instamatics, etc.)

1. Photograph one object in six different ways.

2. Alter an object through lighting.

3. Photograph someone in six different moods.

Describe something as if you were six different people.

Alter a description by using synonyms with different shades of meaning.

Create a character and show six facets of his or her personality.

4. Photograph details or shapes or patterns.	Describe in writing what you have in photographs.
5. Experiment with sequence or narrative photography.	Write a narrative or poetic text for your photographs.
6. Experiment with cropping a picture.	Omit certain details from a news story or description. What happens?
7. Try making a slide-tape.	Add optical and sound effects to something you've written.
8. Experiment with abstract photography.	Create a similar mood with words. Try putting them together.
9. Illustrate a story or poem.	Write a story or poem to illustrate.

Sound (Borrow the school tape recorder and ask someone to teach you to edit. It takes five minutes to learn.)

1. Record your favorite sounds or words or poems.	Listen to your own voice. Listen to yourself read.
2. Experiment with setting a variety of sounds to a particular picture or series.	Read aloud to different musical or sound backgrounds.
3. Experiment with sound recorded and played at different speeds.	Read or talk at different speeds. What effect does it have on others?
4. Collect sounds on different locations.	Describe the sounds you associate with shopping, home, detention, etc.
5. Record and edit a live interview. Select the most representative statements.	Write up the interview selecting the most representative statements.

6. Record and compare newscasts from different networks.	Describe your conclusions.
7. Create your own radio broadcast. Tape it.	Write, organize and perform a broadcast for the class.
8. Create sound montages by editing.	Create poetic montages by mixing sound, color, and feeling words.

Film (Use anything available: home movie equipment, old newsclips, home movies, discarded TV footage or commercials, etc.)

1. Re-edit any old film available to produce a new effect.	Edit, combine or juxtapose written news, ads, stories, words to produce a new effect.
2. Shoot a moving object at different speeds.	Rewrite a paragraph, changing sentence length and rhythms.
3. Shoot an object using close-up media, and long shots.	Describe an object from different points in time, space, mood, etc.
4. Shoot for textures, tones, and form.	Write for textures, tones, and form.
5. Shoot the same sequence objectively and subjectively.	Write about an event objectively and subjectively.
6. Plan and shoot a short narrative sequence without words.	Write and organize a shooting script for your film.
7. Film your visual interpretation of a story, poem or song.	Write the story, poem, or song.
8. Draw on clear film and project it; add music or sound.	Compare the result to abstract art, experimental music, poetry.
9. Experiment with flip cards, pixillation, montages, animation, sets, cartoons, puppets, statues, drawings, etc.	Write stories, plays, dialogues, encounters, situations, etc. for imaginary characters.

Television and Video Tape Recording

1. Bring a TV set to class. Turn it on. Watch anything.	Who is the program for? What kind of people are portrayed? How do they relate to each other? What are their values? What role stereotypes do they depict & project? What is prime time? Programming? NET? What kind of language is used? Not used? Accents? Inflections? Colloquialisms? Clichés? How much talking is done? Are you affected more by what you see or by what you hear? When are certain commercials shown? Who is their audience? What claims do they make? What do they promise? What needs, wishes, desires, or fantasies do they build on; exploit? Create your own programs, commercials, serials.
2. Video tape yourself.	Write about your reaction to seeing yourself.
3. Try role-playing.	Create role-playing situations. Watch people. How do they react in different situations?
4. Tape improvised characters in various situations.	Write short plays for TV production.
5. Produce two groups' versions of the same play.	Discuss or write about the similarities and differences in interpretations.

6. Prepare the same play for video taping, filming, audio taping, and live performance.	How are the productions similar? Different? Does the medium affect the message?
7. Begin a video tape collection of good programs for your school.	Write a short review of each program.

Liane Brandon is a film maker and teaches at the University of Massachusetts.

VISUALLY SPEAKING: SLIDE-TAPE PRODUCTION IN THE ELEMENTARY GRADES

by Betty Murray

The formula is simple. Slides + tape = slide-tape, a medium that can involve students of all ages in the wonders and challenges of audio-visual communication.

Every venture in slide-tape making can bring into focus and integrate a multiplicity of language skills, such as: whole class and small group discussion and decision-making; scripting; selecting or creating pictures that communicate; "storyboarding," sequencing; and audio recording. Slide-tape production is also rich in content possibilities. Topics can range from key concepts in the curriculum to the personal interests of students. A science or social studies project, an original, class-created story or play, or a "report" on a favorite book — any of these might serve as a slide-tape's message.

To initiate slide-tape making in class, first discuss the project with students and allow them to determine the topic on which they would like to base their production. Then, during whole class discussion sessions, using the blackboard or an overhead projector to record responses, have students create an outline — a *general* sequence for the slides and sounds (narration, music, special effects) that will comprise the finished production. This working outline should be carefully analyzed and revised as needed.

Once the general outline has been developed, divide class members into small groups; and direct each group to work on one segment of the outline. Each group will "refine" its assigned segment; that is, it will be responsible for developing the script and selecting or creating the visual materials to be

photographed. Periodic progress reports from each group will assure continuity in the finished production.

The key processes in the preparation of slide-tapes are 1) student decision-making concerning the selecting, organizing, and sequencing of slides and sounds and 2) the interaction of visual and verbal components. To facilitate the learning inherent in these activities, the small group phase of the project should include the preparation of storyboards — fairly detailed "previews" of the ways in which the visual and verbal materials will link up in the completed slide-tape. A storyboard (see below) is simply a chart-like scenario composed on the chalkboard or on oaktag and representing the sequence of slides and narration for any segment of the proposed slide-tape. Such a chart makes it easy to imagine how the show will eventually look and sound. It will also pinpoint possible problems of structure and continuity. (At this stage proposed slides can be indicated by means of a simple sketch or description. Commentary and/or song lyrics should be completely written out however.)

Each group's storyboard should be presented to the entire class for evaluation. Are the proposed visuals suitable and effective? Are additional visuals needed to "carry" the narrative? (A rule-of-thumb is that no single slide should remain on the screen for longer than 10 seconds.) Does the small group segment contain all necessary details? No unnecessary details? Is the segment effectively sequenced? In responding to these and related questions, class members can suggest possible improvements. This is also the time to tackle the important issue of transition from one segment of the slide-tape to the next.

Once storyboarding is concluded and suggested improvements have been made, students can begin the photography phase of slide-taping. Materials to be photographed can include illustrations, cartoons, or graphics from magazines or newspapers, original student art work, or "collages" (combinations of two or more pictures and, possibly, bold typography). Live action photography of scenery, locations, and people should also be considered.

Instamatic cameras will serve the purpose of most slide-tapes; although, for magazine pictures and original drawings, the most efficient equipment is an inexpensive kit that includes an Instamatic camera and copy stand with built-in close-up lenses. (Kodak makes such a kit.)

Final production activities for the slide-tape project will include the following:

1. Taking needed photographs. (Don't forget title slides for introducing the slide-tape show, crediting those who have

participated in its production, and indicating, if necessary, subtitles for the distinct "chapters" or sections of the production.

2. Preparing a final script which notes the points in the audio portion at which each succeeding slide should be advanced in the projector.
3. Taping the "sound track." If desired, musical background can be mixed in "underneath" the commentary, or voice and music can alternate. Be sure to provide student narrators with ample opportunity to rehearse their lines on the tape recorder. Playback of their practice sessions will assist them in improving pronunciation, enunciation, and pacing before the final recording is made.

Few classroom moments are more satisfying than those that occur when slides come back from the local photo shop and the slide-tape can be assembled for viewing by its creators. These are moments well worth the time and effort expended in introducing slide-taping to your students.

N.B. A simple way to introduce slide-tape making is to have students "visualize" a favorite song, poem, or very brief short story. Kids should, however, follow this activity with another slide-tape production for which they create their *own* script. As students become more proficient at the slide-tape process, sound tracks can become quite professional in their mix of music, narration, and sound effects. Likewise, more sophisticated aspects of visual composing (i.e. foreground-background juxtapositions, mood, lighting, etc.) can be explored.

If it is difficult or impossible to prepare or obtain slides, you can simulate the slide-tape process by using the tape recorder in conjunction with student-drawn transparencies projected on the overhead, or student made illustrations shown *via* the opaque projector.

I acknowledge with gratitude the advice and editorial assistance provided for this article by Jim Morrow, Media Specialist, Chelmsford Public Schools.

Betty Murray is Language Arts Co-ordinator for the Chelmsford Public Schools in Chelmsford, Mass.

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REPORT FROM NANTUCKET H.S.

by Suzanne T. Gardner

At Nantucket High School, media is used in the English classroom as both a complement and a supplement to the English curriculum. Records, filmstrips, transparencies, newspapers, 16mm films, models, and "homemade" slide series and super-8 films all have definite places in the English program.

Using a variety of the above software has been especially successful with our non-college preparatory and remedial students who have reading difficulty and who lack depth in vocabulary. "Talking book" records convey emotions which are inherent in *Death of a Salesman, Emperor Jones, The Red Badge of Courage,* and *Silas Marner,* but which are lost in silent or in classroom reading. An unfamiliar word is less troublesome to students when heard, than when stumbled over or skipped entirely in silent reading. A teacher also has the opportunity to reinforce the meaning of new words "on the spot." Production of their own slide series and super-8 films has provided an alternative method of report "writing" for non-preparatory classes. In addition, the students have gained a familiarity with this equipment which will be a routine aspect of their adult life.

A humanities approach to literature is provided by utilizing a variety of software. Art slides from the McGraw-Hill Color Slide Program of the Great Masters, the Schloat productions *Folk Songs and Whaling* and *Folk Songs in the Civil War,* the Time-Life series *The Story of Great Music,* filmstrips on Roman life and a model of the Globe Theatre complement the works read for each literary period.

Creative writing became more interesting when the transparency series "Writing Through Pictures" became a stimulus for composition. Transparencies are also used in library orientation classes and for a study of research paper methods. Newspapers are important to drama classes for their critical reviews. Play reviews have become especially relevant now that Nantucket has year-round theatre which the students attend at special rates.

Media used in the English curriculum at Nantucket High School is more than just a tool for the teacher. Students are encouraged to use our media resources in a number of situations. The student who has been absent may easily make up work. The student who is ill at home or hospitalized for a length of time may keep up with his class by borrowing records and/or filmstrips (with a previewer) from the library. The media used in the classroom provide an excellent means of reviewing for tests. A student who transfers from another school or who is transferred from one English section

to another can work independently if he has previously completed the work being covered in the classroom. Finally, students are encouraged to use any audio-visual resources in preparing term papers, debates, or speeches.

Audio Visual (High School English)
Kits (A combination of media)

Concord: A Nation's Conscience
Fundamentals of Writing
The Poetic Experience
The Literature of Protest
What to Look for in Drama and Fiction
Great Novels and Their Authors — Groups I and II
Development of the American Short Story
Edgar Allen Poe
Survey of English Literature
Early English Drama
Geoffrey Chaucer
Selected Shakesperean Tragedies — Groups I and III
Scott Fitzgerald
Hawthorne
Herman Melville
Mythology is Alive and Well
Faulkner
Wolfe
Hemingway
These Halls of Camelot

Filmstrips

American Poetry of the 19th Century
Our Town
The Good Earth
A Connecticut Yankee in King Arthur's Courts
Moby Dick (2)
Giants in the Earth
Ethan Frome
Bret Harte's Short Stories
Poe's Short Stories
The Rime of the Ancient Mariner

Morte d'Arthur
The Nun's Priest's Tale
Sir Gawain and the Green Knight
Everyman
The Second Shepherd's Play
Hamlet (2)
Macbeth
Midsummer Night's Dream
A Christmas Carol
Great Expectations
The Return of the Native
An Enemy of the People
How to Read Literature
Constructing Reports
The Paragraph
Organizing Your Writing
Life of William Shakespeare
Shakespeare's Theatre
Life in Elizabethan London
Julius Caesar (2)
The Newspaper in a Changing America
Improving School Newswriting

Records

Early English Ballads
Understanding and Appreciation of Poetry
The Rime of the Ancient Mariner
Prose and Poetry Enrichment Records — Album 4
Classic Poems of Suspense and Horror
Great American Poetry
Carl Sandburg
Mark Twain Tonight
Edgar Allen Poe
Robert Frost
Moby Dick (2)
Shakespeare — Songs from the Plays
As You Like It
A Midsummer Night's Dream
The Tempest

Hamlet (2)
Julius Caesar
King Lear
Shakespeare, Sonnets
Silas Marner
Elizabethan England
Treasury of Modern Poets
Dylan Thomas
The Poetry of Hopkins
Treasury of English Poetry
Poet's Gold V.2
The Raven
The Lake of Innisfree
Poetry of the Black Man
Poetry of Langston Hughes
American Short Stories V.2 (2)
Death of a Salesman
The Emperor Jones
A Tale of Two Cities
The Luck of Roaring Camp
The Minister's Black Veil
The Pit and the Pendulum
Great Short Stories
Building Spelling Skill
To Build a Fire
Chaucer's Canterbury Pilgrims
Classic American Essays
The Red Badge of Courage
Short Stories by O. Henry

Film

The Sea: Background to Literature

Transparencies

Writing Through Pictures

Suzanne T. Gardner is Media Specialist at Nantucket High School in Nantucket, Mass.

BACK PAGES, A COLUMN OF BOOK REVIEWS

by Paul B. Janeczko
Masconomet Regional High School

Now that school year 1973-74 is past the halfway point, you may be starting to think about new courses or improvements in old ones. Perhaps your English curriculum would be strengthened by including more media. With this thought in mind, this edition of "Back Pages" concentrates on two types of books. First of all, I have included an annotated list of successful novels that have been made into films that are now available on a rental basis. Each novel is strong enough, however, to stand by itself. Secondly, you will find guest reviews of books that deal with media. These titles are excellent and should be considered fine choices for an entire class or a media(language arts resource center.

Don't forget: we welcome comments on "Back Pages" as well as reviews of books that have worked for you.

NOVELS MADE INTO FILMS

Bradford, Richard. *Red Sky at Morning.* Pocket Books. A bittersweet account of Josh Arnold's growing up and falling in love in New Mexico during World War II.

Crichton, Michael. *The Andromeda Strain.* Dell. Panic strikes when an alien organism destroys the population of a small Arizona Town.

Keyes, Daniel. *Flowers for Algernon.* Bantam. Charlie Gordon's brief leap from retardation to super-intelligence and then back again raises some questions about the humanity of the experiment.

Michener, James. *Sayonara.* Bantam. Raised in a military family and destined for a stunning Air Force career, Lt. Lloyd Gruver turns his back on it all for the love of a Japanese woman.

O'Flaherty, Liam. *The Informer.* Signet. Gypo Nolan turns in his friend for a small reward and winds up being hunted down by the IRA.

Rubin, Theodore Isaac. *Lisa and David.* Ballantine. Two emotionally disturbed adolescents must overcome their fears in an attempt to love one another.

Shute, Nevil. *On the Beach.* Signet. An American and his Australian friends, last of the human race, await slow but inevitable death from radiation following an atomic war.

Solzhenitsyn, Alexander. *One Day in the Life of Ivan Denisovich.* Bantam. Life in one of Stalin's forced labor camps included cruel-

ty, hunger, cold, suffering, and a continuous fight for survival.

Swarthout, Glendon. *Bless the Beasts and Children.* Pocket Books. Six adolescent "misfits" set out on a fantastic mission to save themselves in a society dedicated to one narrow view of success.

Trumbo, Dalton. *Johnny Got His Gun.* Bantam. A young soldier — a total amputee — struggles to communicate with the outside world despite his loss of the ability to speak, hear, or see.

Westheimer. *My Sweet Charlie.* Signet. Two fugitives — a white pregnant girl and a black fugitive — must overcome fear and prejudice if they hope to survive in an abandoned summer house.

Wouk, Herman. *The Caine Mutiny.* Dell. Willie Keith, serving aboard the *Caine* under the tyrannical Captain Queeg, emerges as commander of the ship and master of himself.

Dig U.S.A., Dig U.S.A. II, The Good Life/U.S.A. eds., Arthur Daigon and Ronald T. LaConte. Bantam.

It has always been one of my desired "projects," as I'm sure has been the case with many teachers, to "sit down some day" and amass a collection of contemporary material which would supplement text material, and would also serve to stimulate the students' interest through its familiarity, coming, as it would, directly from their day-to-day spheres of experience, rather than from that great happy hunting ground of historical material in the sky. Having yet to accomplish my project, I am therefore gratified by the efforts of Arthur Daigon and Ronald T. LaConte. Their three-volume set is a well-organized, stimulating, and constructive compilation. It covers its topics well, with material chosen from a broadly representative variety of media. The teacher's guides contain a good number of seminal thoughts and interpretations and, together with each book, give the teacher a well-rounded support instrument.

It goes without saying that the actual in-class value of this type of book depends on several factors, of which the actual quality of the books is itself only one. The actual creativity and interest and knowledge of the teacher is essential, and without it the value of these books will be minimal. But in the hands of an informed and interested teacher, the value of this set as a "jumping off point," a resource center, and a focus point will be, in my opinion, very high.

In a genre where a number of hasty, rag-tag collections are being

churned out, the *Dig U.S.A.* series stands out in its unity of vision, breadth and consistency of approach, and its topical relevance.

Neal J. De Stefano, S.J., Boston College High School.

Littell, Joseph Fletcher, ed. *Coping With Television* and *Coping With The Mass Media,* McDougal-Littell & Co. 1973. 215 pp. and 270 pp., respectively.

From their two recent publications, it is obvious that McDougal-Littell has spent a lot of time and energy in attempting to publish the definitive high school texts on Television and the Media. The two they have produced, *Coping With Television* and *Coping With The Media,* both with accompanying Teachers' Guides, have succeeded in that they have done things such books have not done before. They have included articles by famous media writers like Pauline Kael, Judith Crist and Nicholas Johnson, that give kids a taste of material more normally reserved for national magazines. They also cover issues relevant to media for all Americans, such as violence on TV and trash exhibited in films. While the texts themselves present primarily articles, the Teachers' Guides will tell you how to use them.

Coping With Television covers TV impact, production, content, the ratings, advertising, and personal responsibility of the medium, with such titles as "TV in Government and Politics," "Women: The TV Image," "How Audiences Are Measured," "Public Broadcasting," and "The Federal Communications Commission." *Coping With The Media* broadly analyzes the role of the mass media, TV, and newspapers, with such features as "Cliché Late Movie Scripts" and "Have the Movies Gone Too Far?" Both are visually exciting, yet durable books, with many photographs and aesthetically pleasing color and design. Both are fortunately less "McLuhanesque" in format than media texts previously printed for high school students. They are organized, highly readable, and worth using with kids.

Kuhns, William. *Exploring Television.* Loyola University Press, 1971, 240 pp.

This is a work-text aimed at helping students to understand, analyze, criticize, evaluate, and judge the experiences they have had

in front of the TV set. Three parts: "The Medium" looks into radio-movie origins of TV; "The Message" explores different types of TV programs, commercials, news, plots, characters, settings, motivation and values; "The Massage" explores the image which TV reflects of manhood, womanhood, the family, ethnic groups, and society. Well-written and interesting, with many photographs, *Exploring Television* contains many exercises in which the student has to watch TV and draw conclusions that will prepare him for relevant class discussion. The exercises are written in simple English that students of all ability levels can relate to. Most require simple answers but take a lot of thought on the part of the student. A student who cannot express himself well in writing can still relate to these thoughts. This book has worked very well for me with freshmen of all ability levels yet can be made sophisticated enough to be handled by upperclassmen. Worksheets are easy to reproduce for classroom use. The book is not technical about TV; it focuses mainly on subjective ideas of the viewer and what he extracts from the medium. This is a soft-cover text accompanied by an 80-page, very specific Teachers' Guide.

Rebecca Fulginiti, Masconomet Regional High School.